

FLIGHT 93 NATIONAL MEMORIAL INTERNATIONAL DESIGN COMPETITION

STAGE II JURY REPORT

09/07/05

Through the International Design Competition process, the Flight 93 Advisory Commission, Families of Flight 93, Flight 93 National Memorial Task Force, and the National Park Service (the Partners) offered the opportunity for any registered participant to present an idea for the “memorial expression” for the National Memorial. Over the past year, the competition process has unfolded and been executed in accordance with the Competition Regulations.

Over one thousand eleven entries met the mandatory criteria stated in the Competition Regulations and were considered in Stage I of the Competition. The Stage I Jury evaluated these entries on how each interpreted the Mission Statement and selected five entries to advance to Stage II. The findings of the Stage I Jury, as well as their guidance to the five finalists for the further design evolution of their concepts, are included in the Stage I Jury Report (02/03/05).

Stage II commenced with a Briefing and Master Plan Workshop led by the Design Oversight Committee and the Competition Advisors in Somerset for the five finalist teams. The one-day Briefing provided the teams directions and expectations for Stage II of the Competition. This was followed by a one-day Master Plan Workshop to ensure that each team’s “memorial expression” was appropriately sited and integrated into the entire memorial site of over 2,000 acres. The Workshop also provided an opportunity to begin to confirm site zoning and identify activities for each zone, forming the basis of the National Park Service’s General Management Plan.

The Briefing/Workshop marked the beginning of an intense design period for the teams, provided an opportunity for the Competition Advisors and Design Oversight Committee to interact with the five teams, and allowed each team to further evolve their concept while in compliance with the Competition Regulations.

During Stage II, the design teams were given two opportunities to view and experience the site. The first visit was during the Briefing in severe winter weather. The second was a two-day period in April when the Participants could experience the site in much milder weather and have unrestricted access to the Memorial Site. These visits, along with the Briefing and Master Plan Workshop, enabled the teams to gain a greater understanding of the site, its potential, and its meaning.

In June, the Competition Advisors received the Stage II submissions and evaluated them for compliance with the Mandatory Submission Requirements. The Stage I Jury was re-convened to review the Stage II submissions for compliance with *Section 1.15 Stage II Evaluation and Selection* of the Design Competition Regulations.

“The Stage I Jury will analyze each submittal and make a determination that the integrity of the design concept continued from the Stage I Entry to the Stage II Submittal.”

Upon the completion of their review, the Stage I Jury unanimously found all five Stage II submissions to be an evolution of the Stage I Design Entries and appropriate for public exhibition and evaluation by the Stage II Jury. The Stage II Design Submittals were placed in exhibit in Somerset and on the project website for a five week period prior to the Stage II Jury meeting.

On August 1-3, 2005, the Stage II Jury convened to conduct its evaluation and determination. Following is a description of the process and findings of the Stage II Jury.

The Stage II Evaluation Process

Selecting the design for the Flight 93 National Memorial was a humbling and challenging task. As the individuals charged with analyzing and evaluating the design concepts to making a final selection, the Stage II Jury had the responsibility of assimilating all the information that has come before to select a design that will appropriately memorialize and celebrate the lives and resolve of the passengers and crew members of Flight 93, their extraordinary sacrifice and contribution to the nation, while ensuring the design will continue to inform future generations of the collective action of that day.

The Stage II Jury recognized their charge was to select a design that best interprets the Mission Statement, which was so carefully crafted by the Partners and provides fundamental guidance for the vision and expectations for the Flight 93 National Memorial.

The Stage II Jury began its task by experiencing a similar Site Visit and Briefing as the Stage II Competitors received at their Briefing. The Jury started the day at the Somerset Historical Center and viewed a video about the people, the land, and the history of the Somerset area. The Jury was then taken on a tour of the National Memorial site along the same route as a future visitor might experience it: entry from Route 30, transition to the ridge, the “bowl”, the Temporary Memorial, the shop buildings used as the headquarters for the investigation, and then to the Sacred Ground.

The Site Visit, both for Jury members who were on the land for the first time and for those who were returning, underscored the power of the landscape, the inherent serenity of the site, and the spiritual impact of the land that will receive the memorial design. By spending time on the Memorial Site and experiencing it in a manner similar to how a future visitor will experience the site, the Stage II Jury was better prepared to evaluate the proposed design concepts and had a clearer understanding of how the Memorial will “fit” in and with the land.

After the Site Visit, the Jury convened at the Stage II Exhibition space for their first view and engagement with the Stage II Design Concepts. Following a welcome from Joanne Hanley, Superintendent of the Flight 93 National Memorial, the Jury was given a brief orientation on the overall Design Competition process. Each Juror was issued a Workbook that included the Competition Manual, both Stage I Jury Reports, the one-page narrative submitted by each design team, and reduced copies of the exhibition boards from each team with space to record their individual thoughts and comments. After an explanation of the Workbook, the Competition Advisors presented a brief explanation of each of the five concepts based on the material submitted by the five Design Teams.

For additional information, public comments from the exhibition and the website, the finalists' Stage I Submissions, and the base maps and data that were given to the Competitors were available for the Jury's use. Additionally, each team's Submission Document, which contained copies of all submittal material including Team Composition and Cost Estimates, was available for Jurors' individual review. The Competition Advisors informed the Jury that each Team's documents had been found in compliance with Mandatory Submission Requirements.

Throughout the three days of intense evaluation and deliberation, the Jury continued to refer to the Mission Statement, Stage I Jury Report (02/03/05), and Stage I Jury Compliance Review Report (07/08/05). The two reports from the Stage I Jury were greatly valued by the Stage II Jury because they record how the Stage I Jury came to its conclusions while including collective thoughts and observations about the "memorial expressions" and the site. The reports effectively created a beginning point for the Stage II Jury's discussion and evaluation. The Stage II Jury also acknowledges the "lessons learned" by the Stage I Jury and carefully considered the nine points forwarded to them in the Stage II Jury's evaluations and deliberations.

The afternoon of the first day was a time for the individual study by the Jurors to gain an understanding of each Design Concept and assimilate the information available. The Jury was cautioned by the Competition Advisors not to make judgments or preferences, but to use the time to gain an in-depth understanding of the Design Concepts on exhibit.

Day two of the Stage II Jury began with more individual and small group analysis of the Design Concepts. The Jury then had an in-depth discussion of each Concept. First, one of the design professionals on the Jury explained their understanding of the general concept and layout of the submittal, followed by comments and questions by others. Each individual Juror was invited to speak and share their observations of each Design Concept.

Following discussion of the individual designs, the Jury shared with each other what had been learned and the issues each felt were important as the evaluation continued. Individual reflections were captured as follows:

"We are searching for a Memorial that generates a response to the generous act of sacrifice of the passengers and crew members of Flight 93, the results of their action, and the verdict of history."

"People should remember what happened in a fundamental way. The Memorial should confront the issues. Terrorism is ugly – to make the Memorial too serene may be missing the point."

"The event was a singular collective show of heroism and incredible courage. Time was immediate. They had the knowledge and knew the situation. Is there any way to feel what the 40 felt?"

"One of the hardest issues to resolve is where the interface of public areas and private areas meet. What impacts the visitor and how does it relate to the needs and desires of the families?"

"I want to scream in public, "My daughter was murdered!" This is a cemetery; it is sacred ground. What should the Memorial say about this?"

“The Memorial should evoke emotion, but avoid emotional cliché. The range of emotions, the unresolved issues, the process of engagement with the Memorial – all are integral to the experience.”

“Many have made pilgrimages to the site already. It is an emotional journey – we should enhance and facilitate that process – and in the future, have the visitor understand why this place and these people deserve this Memorial.”

“People have been coming to the site for 3-1/2 years to be at a place with a very simple structure. What brings people here? People who are living with pain come were to give thanks to those loved ones who gave their lives so there would not be more pain.”

“A fundamental issue to portray is to demonstrate the process the 40 went through in giving their lives to stop terrorists who die to take lives.”

“The determination of the Memorial design should be based not only on today’s needs, but the needs one hundred years from now. How will the story of the 40 and their actions be told then?”

“No one design may meet all expectations, but the power of the site encompasses all. The Memorial must speak to, and be understood by, the common citizen – not be an intellectual exercise.”

Those family members that are on the Jury must be objective in our evaluation, but we should also honor the passion we all feel as to what this place means and the story it tells.

The challenges before us – process, family and public interface, reflect and remember – dictate that we should not be afraid of a design that is beautiful and daring. Why do some national memorial sites work so well? Is it a timeless quality? And what about going back a 2nd or 3rd time? What is the memory of the experience?

We must read the event with historic perspective. Americans want to see it in the moment it touches you and how it teaches us through that moment.

In telling the story of 9/11, Flight 93 differs from the Pentagon and New York City due to the actions of the passengers and crew members. The visitor should come away with a message that Flight 93 was a cumulative expression of values.

After this discussion, the Jurors were requested to review their individual notes and analysis and identify their highest-ranking submissions. From their individual ranking, there was consensus that three entries emerged as the favored designs.

Day three of the Stage II Jury session began with a period of individual study followed by an in-depth discussion of the three entries remaining under consideration. Following further discussion and polling, the Jury narrowed it to two entries. Ongoing discussion and a final vote by the Jury

resulted in one entry receiving a majority of the Jurors' votes. By consensus, the Stage II Jury forwards this selection of the Flight 93 National Memorial to the Partners with the full and unqualified support of each Juror.

The Selected Design for the Flight 93 National Memorial

The selected design for the Flight 93 National Memorial was created by the Design Team of: Paul Murdoch Architects and Nelson Byrd Woltz Landscape Architects.

The members of the team are:

PAUL MURDOCH ARCHITECTS - ARCHITECT

Paul Murdoch, Milena Murdoch, Eric Cunningham, and Grit Leipert

NELSON BYRD WOLTZ - LANDSCAPE ARCHITECT

Warren T. Byrd, Jr., Breck Gastinger, Todd Shallenberger, and Emmanuel Didier

The elements of the selected design for the Flight 93 National Memorial are described by the designers as follows:

GATEWAY

Tall enough to be seen from the highway, the TOWER OF VOICES heroically marks the entry to and exit from the Park. Set on a planted mound in a clearing, within resonating rings of White Pines, the Tower houses forty white aluminum wind chimes. The continuing songs of chimes in the wind celebrate a living memory of those who are honored. The outside of the curved concrete tower wall is finished with white glass mosaic tiles to create a reflective, ephemeral quality, and blue plaster inside to evoke the sky. At night, the Tower interior is evenly grazed with light and the exterior illuminated as a beacon. Near the Tower there is parking, public restrooms and an information/orientation kiosk.

APPROACH/RETURN

Visitors are able to drive or bike through the site on the two-lane Approach Road, matching the route of the existing Haul Road, to the entrance of the Bowl. Pedestrian trails, originating from the Tower, lead through the woods at the site's western edge and at higher elevations to the east overlooking the Park. A one-lane Return Road allows visitors elevated views of the Tower to the north and views back to the Bowl. Areas of the mining landscape, especially with higher soil and water toxicity, are treated with phytoremediation using plants such as poplars, sunflowers and mustards. The healing of the landscape prepares the visitor, as a metaphor, for the emotional healing of the memorial. Existing draglines are removed but components, like their buckets, are preserved to mark overlook locations.

BOWL

Through the gesture of embrace, a curving landform formally defines the edge of the Bowl. The CRESCENT OF EMBRACE enhances the form and monumental scale of the Bowl to commemorate the heroic actions of the passengers and crew of Flight 93. An allee of Red Maple trees gently descends around the Bowl, crossing the wetlands, to the focal point of the Bowl, the Sacred Ground. Behind the walkway occur forty groves of Sugar and Red Maples and a ring road that leads to parking near the Sacred Ground. Visitors can formally start their walk along the Crescent by ascending a ramp that allows views into the Visitor Center. Pedestrian trails through the Bowl offer a variety of entrance and exit routes to and from the Sacred Ground. Lighting at night supports the Crescent through recessed lights in the radiating

markers that face the Bowl. Benches along the allee have a recessed source to illuminate the path and each of their radiating extensions through the groves are terminated at the ring road with a pole-mounted downlight.

The main entrance to the Bowl occurs through the PORTAL, at the western end of the Crescent. Within warm-toned concrete walls, textured like local cabins, the Portal frames the sky along the path of Flight 93 to the Crash Site. A black slate walkway leads visitors through the first wall into the Portal Plaza featuring Red Maple trees. Marking the Flight Path, the walkway extends through the Plaza and a second wall portal to give visitors their first look at the expanse of the Bowl and the Crash Site below. At the end of this path is a sloped glass plaque inscribed with the Mission Statement. At night the Flight Path is illuminated with recessed in-grade linear blue lines of gentle light that are perpendicular to the path flow to foster orientation and a rhythm of movement. The glass memorial plaque is edge-lighted from the base of the panel, allowing the text and its meanings to glow and radiate light.

The end of the Portal Plaza is open; giving a feeling of release to the overall Crescent. From the Plaza, the public can enter the VISITOR CENTER that is integrated within the landform and walls of the Crescent. The Visitor Center is the interpretive and educational hub of the Park; featuring exhibits about the history of the site, Flight 93, the passengers and crew, and artifacts that have been left at the site, including the Temporary Memorial that is removed. Here, visitors are able to leave written tributes. At night, the Visitor Center provides a lantern-like image by means of diffuse, glowing light through an etched glass enclosure.

SACRED GROUND

The Sacred Ground is the final resting place of the passengers and crew of Flight 93 and holds the everlasting memory of their courage. A black slate plaza and sloped wall form a front to the Sacred Ground. From here the public can view into the Crash Site. Within the sloped wall, in front of benches at each end of the plaza, are niches to accommodate remembrances from visitors. To prevent public intrusion, a vertical drop of 12 feet occurs behind the sloped wall. The lower area then slopes up to the edge of the Sacred Ground field. The field is planted with low maintenance grasses; bulbs that include White Crocus, blooming white in Spring and Fall, Camassia, that blooms blue during Memorial Day, Resurrection Flower, that blooms white or red in late Summer and Fall; and the perennials Rudbeckia, which blooms yellow-orange in September, and Indian Blanket Flower, blooming red in Summer.

A white stone slab on the Flight Path provides entry for families to the Sacred Ground. Offset concrete walls frame a gate, opened only for ceremonies or family visits. The western wall holds a folded band of polished, translucent white marble with the forty names inscribed in alphabetical order and the date of September 11, 2001. This marble band is backlit at night from within the wall. A cluster of American Beech trees at the walls and bench provide shade and shelter and are uplighted to foster intimacy and indirect illumination of the area. As at the Portal, the Flight Path is illuminated with recessed in-grade linear blue lines of gentle light perpendicular to the path. The fence line is changed to include the existing earth mound within the Sacred Ground for family seating and contemplation. The Hemlock Grove and cabins are preserved to provide solitude and shelter to family visitors.

PERIMETER/VIEWSHED

Existing tree coverage along the Park perimeter is preserved to maintain views to and from the Memorial Expressions and to help decrease disturbance from outside the Park. This treatment, enjoyed along trails at the eastern and western perimeter, encourages appreciation of the site as part of the unique landscape of the Laurel Highlands. The northern perimeter includes woodland buffers to preserve a planted context for the Park entrance. The southern viewshed preserves the rural backdrop to the Hemlock Grove and Sacred Ground.

FLIGHT 93 NATIONAL MEMORIAL

"A common field one day ... A field of honor forever"

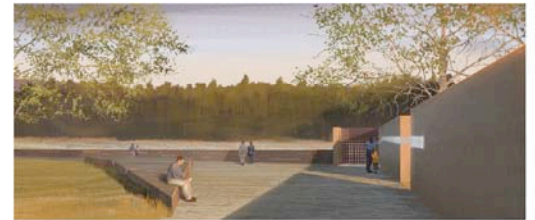


SPRING
MEMORIAL DAY



A white stone slab on the Flight Path provides entry for families to the Sacred Ground. Offset concrete walls frame a gate, opened only for ceremonies, or family visits. The western wall holds a folded band of polished, translucent white marble with the forty names inscribed in alphabetical order and the date of September 11, 2001. The marble band is backlit at night from within the wall. A cluster of American Beech trees at the walls and bench provides shade and shelter and are uplighted to foster intimacy and indirect illumination of the area. As at the Portal, the Flight Path is illuminated with recessed in-grade linear blue lines of gentle light perpendicular to the path. The fence line is changed to include the existing earth mound within the Sacred Ground for family sitting and contemplation. The Hemlock Grove and cabins are preserved to provide solitude and shelter to family visitors.

SACRED GROUND

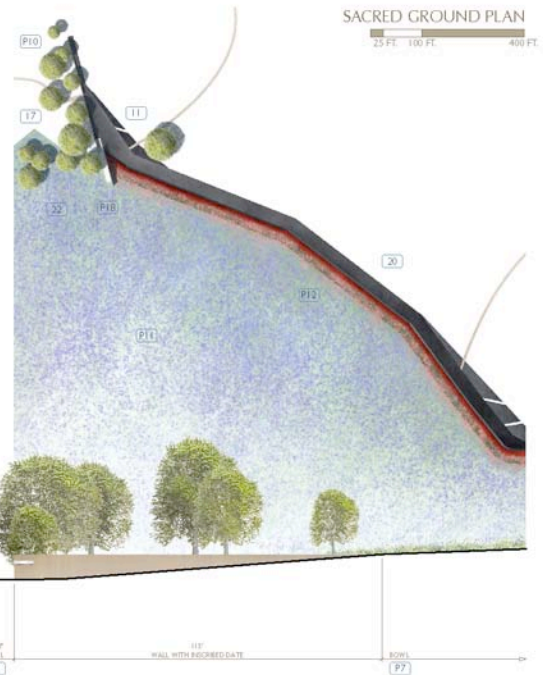


SACRED GROUND WALLS WITH INSCRIBED NAMES



SACRED GROUND PLAZA

SACRED GROUND PLAN



SACRED GROUND SECTION

4 FT. 16 FT. 40 FT.

(P11)

(P12)

(P13)

(P14)

(P15)

(P16)

(P17)

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PORTAL



PORTAL PLAN
25 FT. 100 FT. 400 FT.

The main entrance to the Bowl occurs through the Portal, at the western end of the Crescent. Within warm-toned concrete walls, textured like local cedar, the Portal frames the sky along the path of Flight 93 to the Crash Site. A black stone walkway leads visitors through the first wall into the Portal Plaza featuring Red Maple trees. Marking the Flight Path, the walkway extends through the Plaza and a second wall portal to give visitors their first look at the expanse of the Bowl and the Crash Site below. At the end of the path is a sloped glass plaque inscribed with the Mission Statement. At night the Flight Path is illuminated with recessed in-grade linear blue lines of gentle light that are perpendicular to the path flow to foster orientation and a rhythm of movement. The glass memorial plaque is edge-lighted from the base of the panel, allowing the text and its meaning to glow and radiate light.

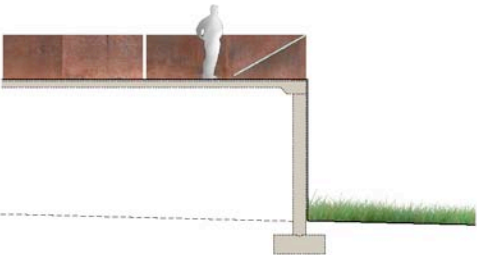
The end of the Portal Plaza is open, giving a feeling of release to the overall Crescent. From the Plaza, the public can enter the Visitor Center that is integrated within the landscape and walls of the Crescent. The Visitor Center is the interpretive and educational hub of the Park, featuring exhibits about the history of the site, Flight 93, the passengers and crew, and artifacts that have been left at the site, including the Temporary Memorial that is removed. Here, visitors are able to leave written tributes. At night the Visitor Center provides a lantern-like image by means of diffuse glowing light through an exhibit glass enclosure.



PORTAL WALKWAY

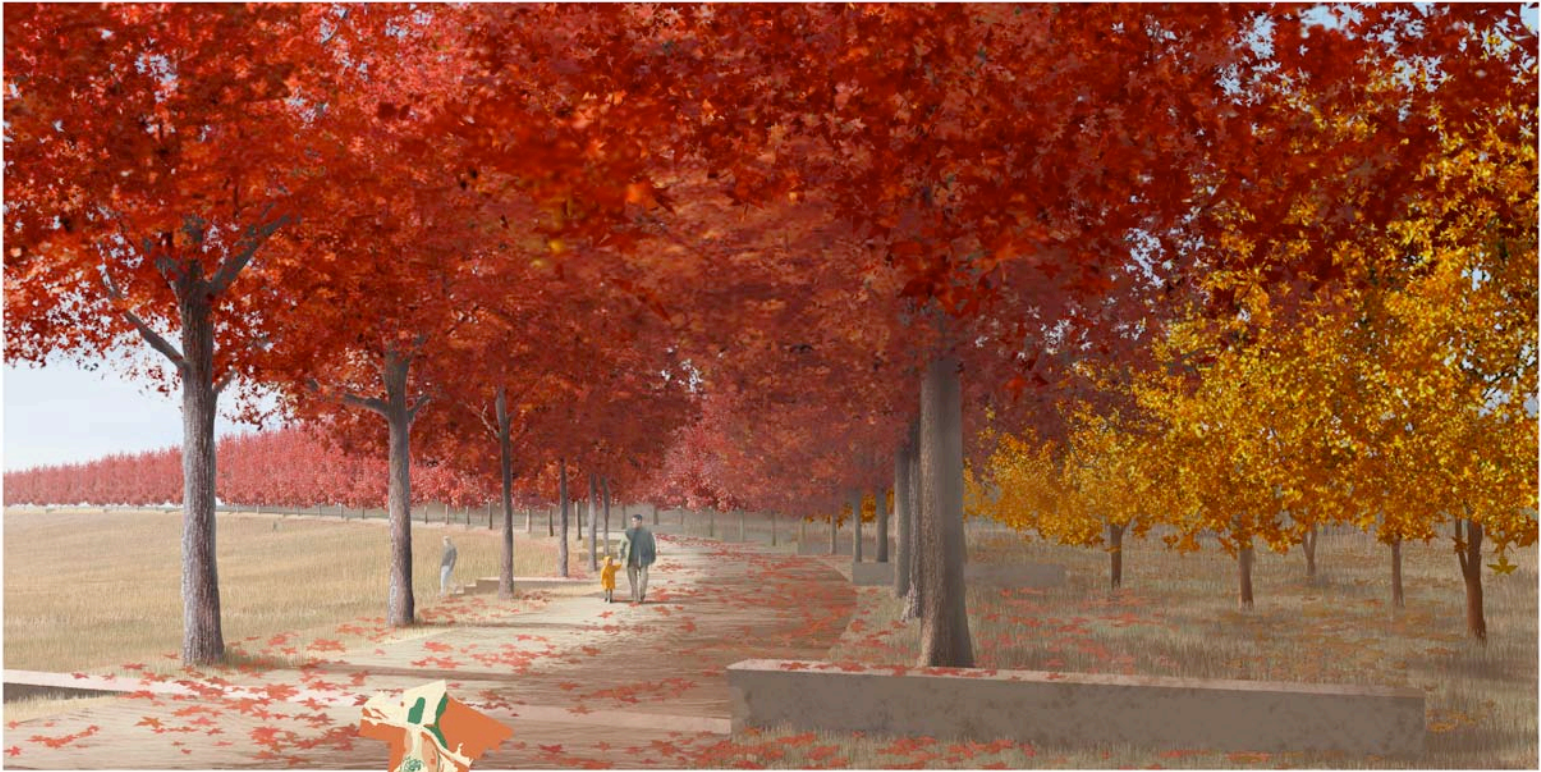


OPEN END OF PORTAL PLAZA



PORTAL WALKWAY SECTION
1 FT. 4 FT. 12 FT.





CRESCENT OF EMBRACE

- (P1) Black Gum
Norfolk Island
Sugar Maple
Red Buckeye
Fire Cherry
Prunella pennsylvanica
- Red Spruce
Red Alder
Scarlet Pine
Red Buckeye
White Pine
Pine mite
- Red Oak
Quercus rubra
- (P7) Little Bluestem
Spartanum virginicum
Canada Wild Rye
Dwarf Convolvulus
Switchgrass
Panicum virginicum
- Indian Grass
Spartanum virginicum
Switchgrass
Panicum virginicum
- Skunk Cabbage
Dioscorea oppositifolia
Pachyrrhizus
Dioscorea oppositifolia
- Common Milkweed
Asclepias tuberosa
- On Eye Sunflower
Helianthus scaberrimus
Black-eyed Susan
Rudbeckia hirta
Lion's Head
Helianthus scaberrimus
- Goldenrod
Solidago
- (P1) Red Maple
Norfolk Island
- Red Maple
Norfolk Island
- Red Maple
Norfolk Island
- (P2) Red Maple
Norfolk Island



FALL
SEPT-DEC. 11TH



CRESCENT WALKWAY THROUGH WETLANDS

CRESCENT GROVE PLAN



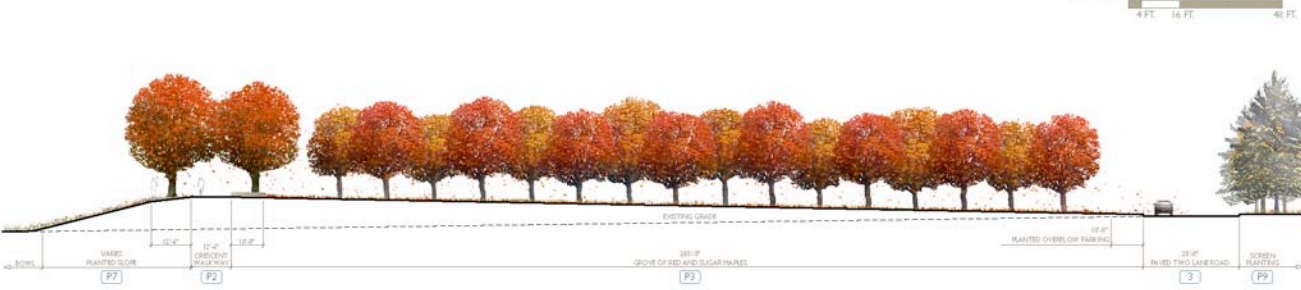
Timeless in simplicity and beauty, like its landscape, both stark and serene, the Memorial should be quiet in reverence, yet powerful in form, a place both solemn and uplifting.

It should instill pride, and humility. The Memorial should offer intimate experience, yet be heroic in scale. Its strong framework should be open to natural change and allow freedom of personal interpretation.

We want to restore life here, to heal the land, and to nourish our souls. In this place, a scrap yard will become a gateway and a strip mine will grow into a flowering meadow.

But more than restoring health, the Memorial should be **radiant**, in loving memory of the passengers and crew who gave their lives on Flight 93.

CRESCENT GROVE SECTION

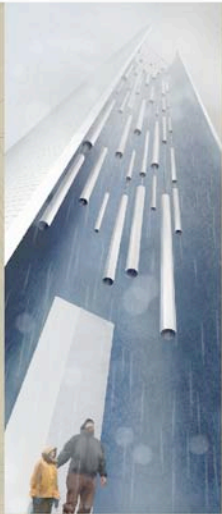


KEYNOTES

- 1 Park Entrance and Exit
- 2 Two-lane Approach Road
- 3 Two-lane Crescent Road
- 4 One-way Return Road
- 5 Emergency Road
- 6 Pedestrian Trail
- 7 Parking Area
- 8 Overlook with Seating
- 9 Family Overlook Round with Seating
- 10 Seating at Location that was the Temporary Memorial
- 11 Seating at Sacred Ground Plaza
- 12 Crescent Walkway with Groves
- 13 Crescent Walkway through Wetlands
- 14 Portal
- 15 Visitor Center
- 16 Memorial Mission Statement Inscribed in Glass
- 17 Wall with Inscribed Names
- 18 Sacred Ground Family Entry
- 19 Hemlock Grove
- 20 Sacred Ground Plaza
- 21 Seating for Families
- 22 Rugs at Portal Drop-off
- 23 Family Parking

PLANT TYPES

- P1 Gateway Tower Planting
- P2 Crescent Alee
- P3 Crescent Groves
- P4 Portal Plaza Planting
- P5 Planting at Visitors Center Parking
- P6 Planting at Sacred Ground Parking
- P7 Wildflowergrass Mix at Bowl Meadow
- P8 Wildflowergrass Mix at Tower
- P9 Screen Planting Evergreen and Deciduous Mix
- P10 Trees at Sacred Ground Entrance
- P11 Flowergrass Mix at Sacred Ground
- P12 Slope Planting at Sacred Ground
- P13 Successional Meadow Mix
- P14 Tree and Shrub Planting



TOWER OF VOICES

PROJECT TEAM

- | | |
|----------------------------|---------------------|
| Paul Mundoch Architects | Architect |
| Nelson Byrd Woltz | Landscape Architect |
| RBA Partners | Civil Engineer |
| Sato & Soppana | Structural Engineer |
| David Langdon | Cost Estimator |
| George Sedon Associates | Lighting Designer |
| Clayton Lee Rugh | Ecologist |
| Paulyn Cui | Graphic Designer |
| Alexander Novak-Zemplinski | Illustrator |
| Design Models, Inc. | Model Maker |
| Steve Payne | Model Photographer |

SITE PLAN



1 GATEWAY (TOWER OF VOICES)

Tall enough to be seen from the highway, the Tower of Voices heroically marks the entry to and exit from the Park. Set on a planted mound in a clearing, within resonating rings of White Pines, the Tower houses forty white aluminum wind chimes. The continuing songs of chimes in the wind celebrate a living memory of those who are honored. The outside of the curved concrete tower wall is finished with white glass mosaic tiles to create a reflective, ephemeral quality and blue plaster inside to evoke the sky. At night, the Tower interior is warmly lit with light and the exterior illuminated as a beacon. Near the Tower there is a parking, public restrooms and an information/orientation kiosk.

2 APPROACH/RETURN

Visitors are able to drive or bike through the site on the two-lane Approach Road, matching the route of the existing Haul Road, to the entrance of the Bowl. Pedestrian trails, originating from the Tower lead through the woods at the site's western edge and at higher elevations to the east overlooking the Park. A one-lane Return Road allows visitors elevated views of the Tower to the north and view back to the Bowl. Areas of the mining landscape, especially with higher soil and water toxicity are treated with phytoremediation using plants such as poplar, sunflower, and mustard. The healing of the landscape prepares the visitor as a metaphor for the emotional healing of the memorial. Existing drainage are removed but components, like their buffers, are preserved to mark overlook locations.

3 BOWL (CRESCENT OF EMBRACE)

Through the gesture of embrace, a curving landform formally defines the edge of the Bowl. The Crescent of Embrace enhances the form and monumental scale of the Bowl to commemorate the heroic actions of the passengers and crew of Flight 93. An allee of Red Huckle trees gently descends around the Bowl, crossing the wetlands, to the focal point of the Bowl, the Sacred Ground. Behind the walkway occur forty groves of Sugar and Red Huckle trees and a ring road that leads to parking near the Sacred Ground. Visitors can formally start their walk along the Crescent by ascending a ramp that allows views into the Visitor Center. Pedestrian trails through the Bowl offer a variety of entrance and exit routes to and from the Sacred Ground. Lighting at night supports the Crescent through recessed lights in the radiating markers that face the Bowl. Benches along the allee have a recessed source to illuminate the path and each of their radiating extensions through the groves are terminated at the ring road with a pole-mounted downlight.

4 SACRED GROUND

The Sacred Ground is the final resting place of the passengers and crew of Flight 93 and holds the everlasting memory of their courage. A black slate plaza and sloped wall form a front to the Sacred Ground. From here the public can view into the Crash Site. Within the sloped wall in front of benches at each end of the plaza are niches to accommodate remembrances from visitors. To prevent public intrusion, a vertical drop of 12 feet occurs behind the sloped wall. The lower area then slopes up to the edge of the Sacred Ground field. The field is planted with low maintenance grasses, bulbs that include White Crocus, blooming white in Spring and Fall, Camassia, that blooms blue during Memorial Day. Resurrection Flower that blooms white or red in late Summer and Fall, and the perennial Rudbeckia, which blooms yellow-orange in September, and Indian Blanket Flower, blooming red in Summer.

5 PERIMETER/VIEWSHEED

Existing tree coverage along the Park perimeter is preserved to maintain views to and from the Memorial Expressions and to help decrease disturbance from outside the Park. The treatment enjoyed along trails at the eastern and western perimeter encourages appreciation of the site as part of the unique landscape of the Laurel Highlands. The northern perimeter includes woodland buffers to preserve a planted context for the Park entrance. The southern viewshed preserves the rural backdrop to the Hemlock Grove and Sacred Ground.



VIEW TO PORTAL FROM SACRED GROUND WITH GATE OPEN



YEAR 0
SITE CONDITION 2001

YEAR 10
SITE CONDITION 2011

YEAR 75
SITE CONDITION 2076



TOWER OF VOICES



WINTER
THANKSGIVING

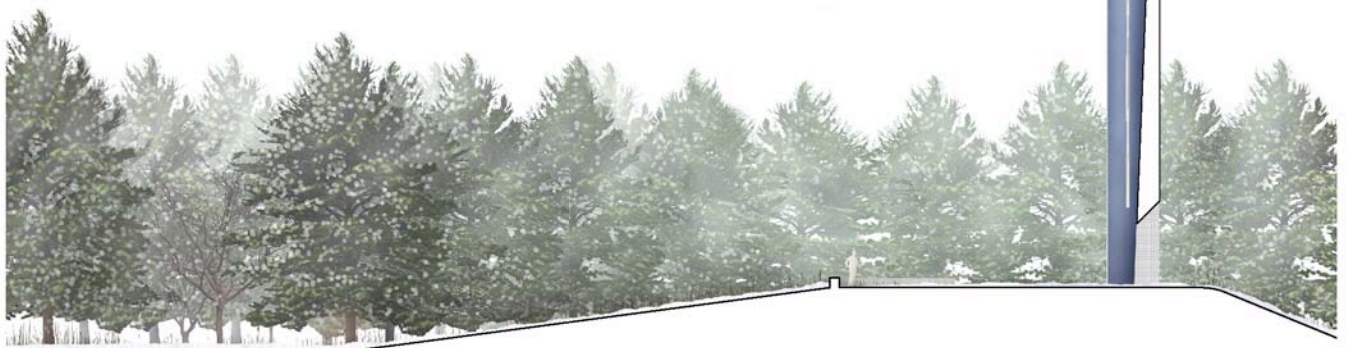


TOWER PLAN
 40 FT. 160 FT. 400 FT.



TOWER OF VOICES FROM MOUND

TOWER SECTION
 2 FT. 8 FT. 24 FT.



Stage II Jury's Review and Evaluation

There is a dimension along which design succeeds – functionally, interpretively, symbolically. Designs that interpret without needing interpretation have the strongest potential of success. The circular form in this design focuses the visitor in the empty meadow – the elegance of the void.

The design addresses and resolves each step of the visitor experience, from entry to the point of arrival at the bowl. The view of the crash site is first seen in the distance and then is amplified as the visitor gradually descends down the broad pathway to the Sacred Ground. The gentle slope and bridging over multiple ecologic zones provides not only a singular journey but also multiple pathways to the Sacred Ground.

This design best addresses the interface between the public realm of the visitor and private realm of the Sacred Ground while keeping the focus on the content, not on words or imposed symbolism. The design reflects careful consideration of how the place will feel during different seasons and different times of day.

The Tower of Voices begins the journey and the interpretation. The integration of pathways and vehicular movement/parking as part of the design is superior to the other designs, making the entire memorial accessible and mitigating the effect of automobiles. The symbolic embrace gives a message of collective agreement and heroism.

We have strived to understand why this land has spiritual content; it wasn't that way until it became the crash site. Now it is a cemetery, a place of honor and a transformed site. This design will transform it into another chapter of the story. The design is a simple and beautiful expression that sets the stage for understanding the actions of the 40 passengers and crew members to understand the impact their actions had on history.

Stage II Jury Recommendations

With the understanding that the Stage II Design Concept will continue to evolve as design work progresses, the Jury wishes to identify issues that the selected Design Team should consider. These issues are meant to inform and guide future design evolution of the Flight 93 National Memorial, but are not meant to be solutions.

1. Tower of Voices: Consider the sound impact of the tower chimes on near-by neighbors.
2. Draglines: Retain the draglines and provide a stopping place at the ridge of the bowl for visitors to view the entire site.
3. Articulation of History: Integrate the timeline of September 11 to inform the visitor. This is assumed to be accomplished within the Visitor Center and included in its interpretive planning.
4. Interpretive Planning: The Visitor Center is critical and central to the Memorial Expression; therefore the interpretive planning and exhibits should be accomplished simultaneously with the on-going design development of the Memorial.

5. Words and Labels: Consider the interpretation and impact of words within the context of this event. The “Crescent” should be referred to as the “circle” or “arc” or other words that are not tied to specific religious iconography.
6. Temporary Memorial: Recognizing the importance of this element as an immediate and appropriate memorial, the Temporary Memorial should be retained and maintained as long as practical.
7. Confirmation of Design: The Stage II Jury requests that at an appropriate time, the Jury (or representative group of Jury members) be assembled to review the design evolution of the Memorial. This meeting would be an opportunity for the design team to explain the design evolution to date and the design team’s response to the Jury’s comments and issues. This meeting would be at the midpoint of the schematic design phase of the professional design contract.

Evaluation and Comments

The Stage II Jury sincerely acknowledges and applauds the efforts, talent and commitment each design team has contributed to the making of the Flight 93 National Memorial. Each and every design has provided insight and clarity in creating this place to honor the passengers and crew of Flight 93. The Jury realizes that the process of getting to this point was arduous and rigorous, and could not have been accomplished without the gracious sharing of ideas and interpretations surrounding the events of September 11, 2001.

The following is the Jury’s comments regarding the four Design Concepts submittals for Stage II that were not selected.

(F)Light

Ken Lum, Lead Designer
Dennis Fanti, Yvonne Lam, Ivan Ilic – Design Team

The Jury believes that (F)Light come closest to having the visitor experience what the 40 felt when they acted. It may depict the conditions the heroes felt at the moment of heroism. (F)Light is both sobering and shocking.

The memorial expression “scar” is placed in a manner that focuses the visitor to both the event and the actions of the 40 passengers and crew. The decision to orchestrate the visitor journey in a manner that does not reveal the memorial expression until after traveling through the entire site raises the question of how the site is tied to the Sacred Ground. Some Jurors felt that the one-way road system should be reversed so that there would be some views that would lead to anticipation of the memorial expression.

The articulation of the structure, the materials and the “architectonics” of the structure were questioned by some Jurors. Would the effect of the walking journey be overshadowed by the architecture?

(F)Light had many proponents on the Jury because the design represents an emotional approach that focuses the visitor experience on the shock of the event. It is this experience by the visitor that would not be forgotten.

The Jury commends (F)Light as a bold and daring design that captures the event and sends a strong emotional message. The “scar” is art – disturbing to some, challenging to others, but memorable to everyone – and would be a lasting voice for the event far into the future.

Disturbed Harmony

Leor & Gilat Lovinger
Office of Lawrence Halprin

This design is easily understood and comprehended and provides information to future generations through the incorporation of the time line along the journey from the entry to the Sacred Ground. The opinion of some Jurors was that there was a monotony in the long wall, in spite of commendable attempts to create special places and incidents in its process.

The wall culminates in a symbolic circle of heroes. It is this element that the Jury struggled with most– its location, meaning and content. The Jury questioned the placement of the circle. Is it too far from the actual crash site? What is the symbolic link between the circle and the Sacred Ground? Is the purpose of the circle to honor the 40 or is it to provide a continuum of experience? The symbolism of the stones was interpreted by the individual Jurors differently – some favored it, some questioned it, some felt it was positioned in the wrong location, some felt it did not have the same simple elegance as the original wall.

The Jury felt the careful choreography of the visitor experience is compromised by the placement of the Visitors Center and the Circle of Heroes. The Visitor Center is in the middle of the experience and might be more appropriate at the beginning of the event time line. In the final analysis, the Circle of Heroes was not interpreted as a piece with lasting meaning – it becomes an element in the landscape instead of the place of memory or memorializing.

Disturbed Harmony had both proponents and opponents on the Jury. In final analysis, it is a concept that would provide a meaningful and interesting first visit, but the Jury questioned whether or not visitors would return for repeat visits. The Jury also questioned whether the design will continue to tell the story over time, and continue to evolve as a place of memory over generations.

The Jury commends Disturbed Harmony for its intelligence and simplicity in using a singular element as the structure for the memorial. Telling the story in a chronological manner along the wall provides for exploration and discovery by the visitor. The design contributed to the dialogue about the interface of public and private – the visitors and the families – the common ground and the Sacred Ground. Knitting together the experience of the landscape through the language of the wall distinguishes this design as an elegant and beautiful solution for the National Memorial.

Memory Trail

Jason Kentner, Karen Lewis, E. Lynn Miller, and Frederick Steiner

This design concept incorporates a well-thought out progression of experience and access to the entire site. The “journey through the landscape” provides multiple opportunities and events that can enhance the visitor experience and provide varying levels of understanding depending on the viewer. It is a democratic concept where opportunities are given and it is up to the individual how they will use those opportunities and the stories they will take away from the experience.

Careful evaluation of the journey reveals another level of complexity to the concept where every pause has deeper meaning and impact. However, the Jury found the presentation was not as clear and accessible as the others. Additional clarity and simplicity in the presentation would have enabled a greater understanding of the content.

The lookout structure over the bowl is an extremely strong statement, both experientially as well as visually. The concern was that the structure is so prominent that it would become the most memorable part of the memorial and over power the crash site.

The chapel on the Sacred Ground provides a place of solace and reverence. The Jury raised the question that if such a facility is provided, should it not be accessible to the public as well?

The Jury commends the design team for their compelling vision for the use of the site and incorporation of memorial elements throughout the site. Unfortunately, the Jury felt the complexity and diversity of each element led to a lack of clarity and coherence in the overall concept.

Fields Forests Fences

Laurel McSherry – Lead Designer

Terry Surjan, Luke Kautz, Jason Ploszaj, Anson Chen, Marita Roos, Teresa Durkin, Randall Mason, Charles Carwright, Lisa Cutshaw, Peter Marsh – Design Team

This concept is at once both a bold and minimalist design. It is bold in that it challenges the visitor to understand the site as a player in history. “A national memorial has already been created through actions written on this land and into its landscapes.” It is minimalist in that the design interventions into the site are not monumental but continue to evolve as landscape.

The hemlock belt is the “common ground” – a landscape that reaches out to the visitor and provides a datum throughout the site relative to the Sacred Ground. The Memorial Fence provides for interaction of visitors and honors the tradition of leaving remembrances. The Common respects the lay of the land and provides the setting for the Fence. The Cairne Field permeates the entire site and provides the opportunity for exploration and discovery. The Memorial Glade within the boundary of the Sacred Ground honors both individual and collective actions.

The Jury felt that the individual elements, while each is by itself thought provoking and potent in meaning, collectively would not have the impact desired for the Flight 93 National Memorial. The

story can only be told through interpretations – and the interpretation is so complex it, in itself, requires interpretation. The Jury commends this design concept for exploring such a minimalist approach and contributing to the dialogue between meaning of the site and content of the memorial.

Summary

With this Jury Report, the Stage II Jury has completed its responsibilities as stated in the Competition Regulations. We forward our selection and Jury Report to the Design Oversight Committee for review by the Partners and final action by the Flight 93 Advisory Commission. As a group, and as individuals, the Jurors express their gratitude to all the Partners for inviting them to be a part of this process and to have the honor of selecting the design for the Flight 93 National Memorial. The selected design interprets and begins to put form to the Mission Statement, the Preamble of which follows:

"A common field one day. A field of honor forever. May all who visit this place remember the collective acts of courage and sacrifice of the passengers and crew, revere this hallowed ground as the final resting place of those heroes, and reflect on the power of individuals who choose to make a difference."

The Stage II Jury believes the Flight 93 National Memorial will offer tranquility, beauty and silence. It will be a place for everyone who visits to feel the spirits of the 40 heroes in the whisper of the trees, and honor their unselfish sacrifice of their lives to preserve the lives of countless many.

Stage II Jury

Gerald Warren Bingham
Thomas E. Burnett, Sr.
Robert Campbell
Barbara V. Catuzzi
G. Henry Cook
Gail Dubrow
Sandra Felt
Charles Fox
Dorothy Garcia
Ilse Homer
Connie Hummel
Jonathan B. Jarvis
Laurie Olin
Thomas Sokolowski
Edwin R. Root
Paula Nacke Jacobs, Non-voting Recorder

Competition Advisors

Donald J. Stastny FAIA FAICP, StastnyBrun Architects, Inc.
Helene Fried, Helene Fried Associates

Design Oversight Committee

Timothy Baird, Flight 93 National Memorial Task Force
Gina Bradshaw Farfour, Families of Flight 93 Board
Jeffrey Reinbold, National Park Service
Calvin E. Wilson, Flight 93 Advisory Commission